M1233
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New York City
Group I

Mr. Nyland: You know, I'll tell you something. Supposing instead of having a meeting and you having prepared for it and of course expecting an hour, an hour and a half of discussion, supposing all of a sudden I would say, "All of us go to the movies." What would your reaction be. To say the least, of course, it's unusual. But, what would you really think. Could you take it? Aside from the movie, of course you would understand it ... instead of a meeting it would have to have a definite purpose, and would you be willing to be adventurous enough? Try to consider it, because it went through my mind a few times. Only, I have no courage. [Laughter] I would have done it, it would be ... I, probably I would be criticized and I ... I would perhaps be a little ashamed, and then I couldn't live very well.

Huh? Lucy?

Questioner: Would you come with us?

Mr. Nyland: Oh, yes! [Laughter] Oh, yes. Oh. No, I would never do anything—simply to say, "Now, you go and do that," and then I would sit home and enjoy myself. No, when we went on the trip I was not always at the head, but I certainly got there. You know, it's very much like telling a little child to do carpenter work or go and play so that mother can sit and read and fall asleep. If you want to teach, you have to work with people. So if it is going to the movies would be in the manner of teaching something as an adventure, I would have to join you.

Questioner: Who would criticize you.

Mr. Nyland: Who would criticize me—me?: The Lord.

I think ... you know, in many instances like this one has to consider what is the motivation, and to what extent is one entitled to do certain things; particularly in relation to Work, so that that what is the principle of Work is not violated. And that, then, becomes a matter of one's

Conscience. If a Conscience is sufficiently developed, it starts to take on a coloration not having to do with any particular laws of Earth but it has to do with that what belongs to a different kind of a level. And of course one always likes to believe that the level is a little higher than what it actually is, so when I said the Lord would 'tell' me, maybe He would send one of his little Archangels to tell it but I like to believe that it is the Lord.

But the principle is that one has to consider it very well before one does it, and then in doing it—the suggestion—the responsibility has to be completely mine; because I started it, and if it goes wrong or if for some reason or other it is not as successful as I have ... may have hoped, I remain responsible for it. One takes really, then—temporarily at least—the particular fate of a group of people in one's hands, and you have to discharge it to the best of your ability. That one might make mistakes, of course that goes without saying. But if it is a mistake and one realizes that it is mistake, one cannot blame circumstances. One must blame one's own ignorance and the inability to carry it out. So, maybe you heave a sigh of relief that you don't have to go. It would be at 2nd avenue. It's very close, really. If you change your mind we can still go. [Laughter]

So, instead a movie of your life like one unrolls a film—as you know, a very interesting exercise and activity at the end of a day if you dare to do it, and before you physically really fall asleep. And that for you, then, in unrolling that part of your life which is comprised in a day from the moment you get up out of bed until the moment you are going back to bed, is a very useful kind of a way of looking at oneself in retrospect. And the possibility, then, really to become Objective to oneself when you see yourself acting during the day and you see that what is taking place in life as a theater where you have fulfilled a certain role and you were, perhaps, different roles at different times—and sometimes not a role that you have wished to live or that you planned, but that circumstances forced you to be in a certain way—and then at the end of the day you look back.

Sometimes you will look at it with a little bit approbation and sometimes with a dislike, sometimes with sorrow because you haven't done what you could have done or you believe you could have done better. But in any event, when the day is over and that what has been you acting and it is now performed again on the screen of your life—or rather your life is performed on the screen of your memory and it is in your mind and you let it run off—you turn it on and you let it run and you try to let it run continuously without stopping.

Because you are the audience, and the audience is at that time only interested in seeing the performance on the screen. It is not interested in why sometimes the screen has certain black spots—when there is nothing recorded, no image at all, no memory whatsoever of yourself. You see, you are not interested in trying to explain, so when it does happen you continue to turn the crank. And maybe it happened between nine o'clock and ten-thirty ... and of course if you know by your watch it was time lapsed, you also know that you were breathing at nine o'clock and its ten-thirty you were still breathing; and so you assume you have been breathing in between, but there is nothing recorded at that time because it was ... perhaps you cannot even place it, because even if you did experience something you may be wrong as far as the time is concerned and it may have taken place after ten-thirty. But, when you unroll this film it is a certain art that you acquire to do it correctly, and that you then will not allow yourself to stop when the actor apparently has disappeared all of a sudden and it is not there and there is nothing else but blank space.

For the time being we'll call the blank space 'unconscious' states; and the possibility of a Conscious state—or at least something that has a little bit more light—because there is screen and there is a picture. You see, the rest is dark but when the picture is there it is partly light, partly shadow, partly blank, but at least there is something that is discernible, you can see it. And that is already a big thing; because when you can see it at least then you can have really a picture of yourself—of how it was during that day—and also it will increase the possibility that you become a little bit more Objective regarding activities of yourself.

You see, because everything on the screen at the end of the day is already past and there is nothing in the whole world that you can do about it. It either has to be accepted ... and then of course in the way it was you can have a certain judgment but you cannot change it anymore, and it's very much like a recorder taking a tape and you'll simply record what is happening as far as noise is concerned; either in talking or in playing music, whatever it is it's there and you cannot correct it anymore because really you cannot ... you cannot monkey with it, it is there you might say 'for good.'

Your life, when you look at it, is there for eternity. It is not for the time being. It is indelibly engraved on the history of yourself, and the experiences of your life in the form in which you at the present time appear on the scene and that particular part you play, is a play that is written ... I wouldn't say 'by the Lord' but it is written by different attributes of the Lord.

Maybe some archangel had his hand in writing the scenario and maybe some kind of a spirit was interested in seeing how you perform under different conditions and perhaps made it a little bit more difficult for you, or perhaps that what is your Karma has written the way of how your behavior should be and what particular obstacles have to be placed in your life in order to learn.

Because it is a school, really, and you simply have, when you unroll the film, a day in school and it is recorded for you as a school to see what has happened. And then when you see it it becomes clearer to you of how you have been, and during such a time even if you have a little bit of a picture it may not be entirely in focus, either, and it may not be as Conscious as you thought it was at the time; because this particular picture only should record that what were Conscious moments, and the depth of the picture—that is, the focusing and that what is the volume of light on the picture—would represent the intensity of your Conscious state.

Now, if you look at it that way, what is this kind of a picture for you; and you are honest, what kind of images would actually be on the screen when you only could reproduce Conscious states, or those states that more or less go in the direction of it even if they are not a hundred percent, maybe we would allow a one percent Conscious state also to appear on the screen.

And you end it at the time when you sit in front of the screen in your thoughts and in your imagination, and you end it exactly at the time when you have started unrolling the screen ... unrolling picture; and it includes you yourself unrolling it, so that exactly at the time when the end of the film has been reached *you* are, at the end of unrolling the film, within yourself. If one does this in such a way, you will reach a moment, the moment in which these two lines meet. The existence of yourself as you are unrolling it and the existence of your life which is represented by the kind of experiences during the day, when they meet it is a moment of Absoluteness. It is a moment in which all dimensions are gone because you reach the same point from different directions; and whenever a point is reached you are not interested any more where it came from, you are interested in the actuality of the point and that, now, I compare to the moment.

And the value of unrolling a screen—unrolling a play, a little bit of an acting role in you, the actor, and about which, as you now know, you cannot not do anything anymore ... because even if you are critical about the acting and sorry that you were such a poor, bad actor, at the moment in which you now reach that particular point you have freedom, you have freedom for yourself as you sit, and that what has been on the screen for that day at that time is also finished.

And the realization that at that moment—when it is the end of the unrolling of the film and you, unrolling, your acting role has come to the same point—at that moment the realization that in doing this you have seen yourself and you have become free from yourself.

Maybe you don't understand it unless you start to try it and you see what is actually the experience of such a time when these two lines meet. One is the line in time and memory, and the other is the line of yourself as you are at that present. And the moment of that present coinciding with that what is the end of the film, is really the important part for going further. Because at that point you make up your mind. You have seen what you have done, you have been probably a little critical. You couldn't do anything about it because it was past, and still you were engaged in trying to get as much of the Conscious periods on the screen; and although you will admit that there was very little and there are tremendously big hiatuses somewhere in between, all of a sudden you catch yourself again at a certain time, that you actually were Awake and you knew it, and it is recorded. Nevertheless, whatever the showing is and the kind of a feeling that you do have after you've seen it, it may be that then you tell to yourself "What a poor actor I am," how terrible it is to have a screen which is practically all blank. And *that* one calls a 'performance' and you hope it can be hidden, you hope it need not be seen by anyone else ... and it is interesting that that moment when you actually Wake Up to the fact of your life, that at that moment you have no fear. Because even if the Lord would come by and see you, at that one moment He would still smile.

What is the requirement at such a time. The requirement for yourself is that you say "This is the past" and the future is now ahead of you. And you are then at that moment living in the present and you take all the experiences of the past—including that day and including, you might say, your life's history because that is what is bringing you to the point where you are now—and you take it, and you take it in the sense that it cannot be changed, that you will accept it for what it is. That is why at that moment it becomes Objective to you; and then, with all Impartiality regarding the past you try to build in your mind again that what you think could be a plan for the future—maybe the next day, maybe already before you fall asleep—and that between this finishing of the film and the moment you fall asleep, you could be Awake. And if that is the kind of a task, you translate the history of yourself into the actuality of Working on yourself and expecting, by means of this, to wake up the next morning Awake.

You see, what it implies is to take your life much more in your own hands. Not to just let it

go. That you take certain sections; like a day, you take that as a performance against a screen, ultimately, of the universe, and that what then becomes the Director of your life and could be ... could be the Lord God, could be His Endlessness, could be a place in your heart about a Man wishing to be Conscious and for that reason would employ all the different things that are available to him. Because he is quite sincere in life, and whatever the day may be in writing, it may be that with that you would want to leave something for the Hereafter so that then, still in memory of someone else unrolling that screen for such a person, that then all of a sudden something appears which has made an impression of such a person at that time and that maybe that He then, at such a time, has seen the film belonging to you.

So, you see the results could be very well whenever you now are contemplating the next day, that the next day is the beginning of something that is of course more important; because you are considering it and you base it also on that what you know you are and that what you very definitely ... because there is no fooling about that what was recorded on the film. You see, it was the truth. You cannot tamper with it anymore, and that what you actually have been dependent on your memory ... and your memory will not be so faulty because you have no account to be given to anyone else and you don't have to explain your behavior; and maybe that what you have felt during the day may not have been known to anyone else, but at the end of the day you can look at it because it still was you. And the admission that it was you will help you to become much more Objective about yourself, and even if you would say "How mechanical I am," the acceptance of that fact simply means that you know where you can start from and that in planning the following day you know the material that is available.

So, you won't fool yourself. There is no reason to fool yourself. Because the moment of that realization is in the presence of something of a higher nature. I don't want to call it God, I call it simply, still, your Conscience. Because in unrolling the film day after day, you sharpen your Conscience. Because your Conscience is required to take whatever act you have performed for what it is, and you are not looking at it only with your ordinary consciousness or even ... partly with that what is already free in your Conscious state of seeing that what has happened already, *also* Objectively.

You see, what takes place gradually of course is not only that you could become Objective to the present, but that you would become Objective to that what has happened; so that that what has happened you see in a certain light and being able to explain yourself to yourself why you

have done whatever you did for whatever reason, that you start to understand the reason why you have been what you have been. So, that also requires a certain Impartiality about what has been your past, regardless of what you can do about it to change it. Simply, it adds more and more to the understanding of yourself as a creature behaving in a certain way and reacting to certain conditions, and the acceptance of that and not wanting to justify it—like, many times you want to put it in words and to give it a name of some kind in order to see that when it happens again that you will not make that same mistake.

You see, there is no reason to consider the mistakes of the past as something that necessarily has to happen again in the future. You either may see in the past your tendencies of what you are ... but it only will add to the possibility of using it when you are engaged in Work. When you are engaged in theory and your mind, naturally you want to safeguard against something that in your mind you didn't like; but when you have based it on the possibility of becoming Impartial to yourself, now and in the past understanding that that what has happened had to be in accordance with Law, then you can be free from yourself and you don't have to worry about anything that will happen again.

Because, even if it does happen again you will have the attitude of taking it again, if you possibly can, Objectively. The freedom from yourself is exactly in the ability to become acquainted with Objectivity in your life, and to give that a proper place; and when it is there and it has become part of you, it goes with you in the future and it goes with you in planning the next day, and it goes with you in playing a role, and it goes with you in trying to fulfill what is the role going to be in accordance with your sharpened Conscience, or in accordance with that what you believe is your place in the world, or in life, or in the totality of all things, the meaning of your role as actor.

Every once in awhile you will have to go to the Director to find out, because sometimes you cannot read what is written or you don't understand the instruction. So of course it's at the moment you become a little theoretical ... and you knock on his door and it says on the outside, DIRECTOR. PLEASE ENTER, BUT KNOCK FIRST. And you don't like that because you think that it is necessary that whenever you wish you can call on God and pray to Him, and it's quite a mistake—He will not listen, some knocking has to be done. You won't do it ... you have to know that particular key to your own door, your inner life; because that's where you will find God ... you will find Him inside, but of course you have to have certain preparations before you

can get in and before you can have *any* expectancy that He can even answer that kind of a knock.

So, you have to know how to knock. It has to be in code. The code is based on Objectivity. The code has to have in it that what represents something unusual as far as you are concerned, so that God can recognize you as a person who strives to become perfect in the sense of becoming a Harmonious Man. God is not interested in subjective people. He is not interested in prayer that comes only from that particular kind of level. That is why He put Mother Nature in His place: To take care of the laws of Earth because, you might say, God wouldn't want to bother with it. I have said many times, He will bother with you when you get up to the planetary level; and surely at the Solar level He has, because you become then for Him a certain unit to be used for the building of something in which God Himself is interested.

God's wish does not extend very far from the Sun Absolute. It loses itself almost before it goes to the third. The second one there is a little recognition in the all Worlds, all Milky Ways, but the third one—one Milky Way on the particular Cosmic scale—God has, you might say, 'lost interest.' Because He is only interested in creating a condition for Him to maintain Himself, and that the rest is simply momentum that goes on further creating in an involutionary sense; and that the Milky Way, it has become already a little mechanical, and the further it goes down, you might call it, a 'scale'—down the Cosmic Ray and reaches the Earth—it's practically all mechanicality.

There are a few exceptions, but the exceptions have a hard time because the rest is still so completely unconscious. When you go to the Moon there is absolutely nothing left. It is dead. This is why the Moon has no life. It is only ... and interestingly enough, when the realization of the Moon being reflected light and that the Moon is always the same—indicating the mechanicality of each Man within his own world always remaining the same and repeating himself—that then the reality of the Moon as a reflection is recognized, and at that time that what is Moon, *that* becomes transparent for anyone who Observes the manifestation of his own personality. Because that is the Moon; and then seeing through these manifestations on the periphery that what he begins to see is his essence, and then, when he looks further and he dares to penetrate into that what is real Being, he will find that that what is alive in him and what becomes the growing part of himself is, of course, his Magnetic Center. And on the Cosmic scale it happens to be Anulios, so when we say "I see Anulios in the Moon," it simply means I recognize that what is Magnetic Center within me regardless of my manifestations—the way I

am, and the way I am constantly as I am.

And this is the terrible role we play. That is the picture I find, then, when I look at myself at the end of the day and I see how repetitious, how many clichés there are, how I am constantly regarding other people in the same way because they affect me only in one way since I react towards them. And I cannot expect them to change, and if I don't do anything about it I don't change; because I am always the same actor, playing my role year after year; after a little while growing a little beard maybe, but it is every night in the theater, Hamlet.

How often do we play it, and at what time do we get sick and tired of that kind of an act. Can you imagine yourself going to the theater day after day and seeing the same action performed as a play with ... sometimes even by what you might call 'super' humanity, and nevertheless remaining quite superficial and quite definitely subjective; and to be forced to see it and to use this as a task: To become Objective to that what one feels, always the same; reacting always with the same kind of answer, the same kind of attitude towards certain people, always in the same way. The same kind of play, the same kind of hurt, all the time that kind of a suffering that belongs to me because it is my little world, and in that little world I don't allow other people to come in. Because I am familiar with my role I don't want to have anything throw it off, and I don't want to play behind the screens because I have something to perform.

What I call my 'audience,' my audience is my professional life in which I have to behave in a certain way; and also having in mind promotion, to be considered the best actor of the year so that at the proper time I will get some kind of a prize which I cherish, my Oscar which I carry home to put on the mantle, to be able to look at it whenever I feel a little dejected. This is the way our life is; and the more one sees this terrible repetitiousness, this way of constantly spending one's time, energy, in the things we already know, of that what we are so familiar with that you don't want to see the play anymore ... and the task is now to sleep every night and to come to a conclusion that this is the 365th performance; if you could start in your first year and that by this time it has reached already 100,000 times, that all those changes were a little bit of surrounding and that what may have been the props of the stage ... and that you also have grown a little older and perhaps appear towards the end with a little stick happening to, in some way or other support you and that you are already, as Gurdjieff describes it, a little 'plutocrat,' but that it has to be kept for a person who cannot stand anymore, that he has to have a little support from the back.

I have explained it once, how in the olden days photography was carried off: And it was to make sure that you wouldn't move because they didn't have instantaneous films or plates, and that the exposure had to be at least one minute, and during the time you couldn't move your head and your neck; and so you had a little stand in the back of you, you remember, and it held your neck as a support, so you had support and that the picture would be sharp. We play this in life ... on the stage of life, and become plutocrats—'Zevrocrats' Gurdjieff calls them, politicians, people who can adapt themselves, people who will sail with the wind and enjoy changing around and becoming a little more dexterous and at times adapting themselves to conditions because they don't want to get hurt or they don't want to get chilly. And this is when one's life is in that kind of a group ... because it is a group and it is that kind of a repetition of a role, even if I say the scenery changes a little bit I remain the character of Hamlet regardless of what kind of a coat I wear at times.

This is the film, and it is the idea. This is the idea of seeing one's life; a little part of it and tomorrow another part and the day after, again and again until, if you do it right you will get sick and tired, at that point you have to do something. You have to consider learning another role or you have to consider not to do the film anymore and close your eyes and let be whatever is, it's a choice you have to make I would say almost every day. Because, you see, whatever the choice is of the evening, with that you will wake up the next morning and then you have to face this life in whichever way you do. And you know you will want to remain lazy ... the routine of playing the same role, that you know already backwards and forwards and it really doesn't cost you anything anymore, and no particular energy has to be thrown in; because it starts already, and from the first line in the morning you know the end of the day ... how the day it's going to end and you have set growing a certain momentum of the performance of yourself—unconsciously of course—and doing this and doing that, because the rules have already been laid out for you and you adhere to it because it is the easiest way out.

I don't give tasks on Tuesday. Because it is so silly ... the assumption of course is that you know you wish to Work and also the assumption is that you know damned well why you ought to do it, and there is no use ... and I don't want to remind you of that, but I only would like you to have that kind of a picture so that that becomes for you like a cross that you put on the wall; a crucifix, and you remember whenever it is in front of you ... as you lie down in your bed and you stare against the wall opposite, that in the center of it there is this little cross, your life in which,

as you understand it now, you are crucified every day. Every day there is a reason to die. Every day you are a child of circumstances. Every day there is opposition by someone against your particular wish to grow. Every day Mother Nature objects to use Objectivity to your attempt to free yourself, and you have to go through the suffering of death in order to be delivered of this kind of bondage before you actually can arise again and live the kind of life of spiritual existence.

When then this image starts to be engraved and you see it and you fall asleep with that, it then will cause in you dreams of a certain kind. A very definite kind. Because it has to be awakened in you; whenever there is a possibility of having the three centers be more or less free so that they could function independently ... and because of that that what will be affected is not your brain, it will be your emotional center. It will have during the dream the chance to form a certain kind, you might say 'wisdom' or 'realization' or what then is a 'double intuition.' Because it is unconscious for you and at the same time it reaches you as a means of knowledge which has a freedom in it in not being attached to any particular physical performance, for that your intuition will act much better than before, and the kind of image it will give to you will be much more truthful. And if you can in the morning remember it, it is worthwhile to try to see what actually talked to you.

What is given to you is the résumé of the possibility of a new role to be played in life. It is a synopsis. The dream can become a synopsis for you for the future; so that what you have to take, then ... and to live in accordance with it so that at the end of the first day or the second of rehearsal that you consider yourself rehearsing for a certain role to be played by you in a different kind of a light and a different kind of coloration and a different surrounding and with many things ... different things. That's a cohesion; it's where you perhaps change costumes in order to appear in a new kind of a light or a cloak or as something that is not that kind of a covering, and in that kind of a role in which you dare to show a little bit more of your spiritual life than your belief...

Because this is what you have to learn: To play in life that kind of a role; that you become convinced of that what is your role, and that in daring to play it you are not in any event ... any longer influenced by the audience. This is the change that has to take place. Because now we play up to the gallery because we have to perform ... and we are dependent in some way on the approbation and we look forward to applause because we are dependent on that and we couldn't

do—almost I would say 'live'—without it. But now to become free ... to become free from that kind of applause, affirmation of educational standards that you have been brought up with; and when they fit and there is no friction whatsoever because we have conformed, and we can live in that kind of community without being pointed at by someone who is saying we are kind of strange or unusual.

This we have to learn first: To be free from that what is now on the outside affecting one. And then when it still affects us ... because it will remain; after all, you will remain a Man on Earth, and with your sense organs you will constantly be in contact with the outside world in some form or other. The difficulty is, that when that what is action on you is *not* going to be reacted on in the usual, mechanical, automatic way. That is where the actor in reality comes in. He has to become free from that what is the reaction of himself. This freedom of reaction represents in an actor the role he has to fill; so that he becomes master of his manifestations physically, that he is able to guide that what he wishes to manifest regardless of that what he has received as an outside form of influence. And for that reason he has to live within himself and Direct from that what is within; and what is not touched by the influences from outside of that kind of character, that he then from within Directs his actions and then becomes an actor in his own right.

The script can only be read when he is Awake. It is strange, you see, but God writes in invisible ink, and whenever I look at it it looks like a blank sheet because I don't know that kind of a language and I don't know as yet the chemical that will produce it and create for me letter-writing so that I could even read it with my ordinary mind and with my ordinary eyes. But it is in not in that way that it is communicated. It is invisible to that what is my feeling, and that even if the little instructions that are given on it in scribbles, I don't understand them because they don't touch me where I should be touched.

That what is going to be the role I have to play comes from my inner feeling, from that what is inside; still in the beginning essential, not as yet sacred enough but it is a beginning of the possibility of reading; that is, of having communicated to one that what the Lord has written in indelible ink with an emotional quality, so that I then relate to that as an actor finding within myself that script, and it is linked to that kind of an influence from God outside; and that influence penetrates deeper than the surface, then one acts in accordance with that what has been written as the play which from now on I will play in the age of my renaissance. You see, this is

really the difference. Because it is a new kind of a life, and it is a life where the accent is on my spiritual Being, and then I now make plans for the future.

I have to include what kind of actor should be acting in that way, and then I know that the actor who has to play is very badly equipped. This is an admission for oneself: That day after day goes by that I know I cannot do it, I don't know how and that I am unable ... and sometimes for a long time I will not be able to find even the way to that what is my inner life and that the obstacles that are in the way, I don't even know how to do away with them or remove them, or decrystallize or dissolve them. Because I am so unequipped, I am so young I have not had as much experience as I would need. The little 'I' is still so careful, not to dare to go out and be crushed. It doesn't wish to be exposed to a world as yet that will not allow the existence of it; and the little 'I' is extremely sensitive and can very easily be hurt, and the little 'I' on its own account does not want to show the kind of light unless it is sure that it will be at least appreciated and put in the proper place. And for that reason I in myself, even, do not dare to use that what, even if it is my own creation that I love it much too much so that it need not ... and I don't wish it to be hurt ... because if it is hurt, what has become of my creation.

So, this is the attitude of the actor: Fumbling and the audience they won't like it; but fortunately they don't know enough and therefore there may be a little bad criticism about the acting of an actor in his new life and the play may not be very well received, but since the actor is not interested in the audience, he doesn't care.

At the moment when he leaves the stage—that is, the end of the film for him—at that moment behind the screen there is something he recognizes. You see, it is like the Director watching; not coming on the stage and helping but watching on the outside, waiting until something has been accomplished; and you then pass by and somehow or other you know something has been speaking to you. This I say: At the end of the day when one has tried to act—really act—it's the end of the day when you unroll the little film and there have been attempts at Work and you have recognized that those attempts, feeble as they were and apparently without result, have left this time something indelibly in you; and because of this indelibility—this ability not to be destroyed, this particular property of eternity in one—*that* is recognized by that what has created the play in the first place, which was God. When one understands one's life, *then* as becoming a part that one is living, that what has been commanded to one: To become an actor performing for the sake of His Endlessness.

It is that, of course, that when one at the proper time ... and again it is subject to that kind of a time, because one doesn't know when the moment comes. If I knew it I would throw time away ... for the time being time is a crutch I have to use, and that's why I say at the 'proper' time; because when that proper time is I throw it away, that is the finish of that what is my ordinary life, that is the finish of that what is required of me during my ordinary life to develop; that is the time when that what is within me potential has become actual and I enter—after the play is over of my life on Earth—of my life as Kesdjan in a spiritual world, emotional when I enter at the bridge of 'Fa' into the realm which is that what is beyond all activity on the stage, that what is in reality the noumena of those what are called 'props' to set up the phenomena of that what I need when I perform my particular role; that at that time I enter into a different kind of realm, the realm of Cosmic Consciousness in which that kind of communication is by me of perfecting me, within myself, my emotional state, in which the emotional state will have a language of its own, recognizing at that point that what has been told and giving, at such a time, further instructions for further development possibilities.

These kind of pictures for yourself, they are not too far. They could be present to you many times during the day. When I accuse you of laziness, it is only that you don't realize how needful it is and how absolute of necessity your life has to become to introduce these little vignettes at times when there is a possibility, when you can take it off from the ordinary Mother Nature because, you might say, She is not 'looking' at that time. When you have freedom you know that at such a time you can make up for whatever may be required in accordance with your ordinary law; because you are pretty clever and you can sometimes work a little faster and harder and perhaps earn a little more money, if you concentrate on it perhaps if that is the case you can take it off your sleep.

This is really what one should do: You take it off your waking-sleeping time. You cheat, in that way, Mother Nature a little bit. But, it is a lie She will understand. Because that's the way She started originally: To put you in a harness. I don't think you wanted to be born ... and the form that was taken was not yours, it was something that was imposed on you; and we call it 'mother' Nature because we think it is a mother that brought us into this world, and in all probability that is what the Mother still has on us so that we hang on to Her and hide behind Her skirts when we are fearful. Because we don't dare as yet to face other problems ... because She takes care that we are not in contact with it so that prematurely something would develop in one

which will make us feel a little uneasy ... and that you would start to play your role a little bit too prematurely already on the stage of the world and that then there would be general disturbance and a revolt in the audience, and *that* Mother Nature cannot afford because She wants to stay on the letter of the Law of the Earth.

So you see, this is the terrible situation in which we are. There is at times very definitely a desire to want to Work, at times one recognizes the necessity of it and there is not only a willingness but there is also, with this desire, that what one wants at certain times regardless of certain cost ... and that at times it is successful and at times it is not. And this realization of one is the most terrible reality. Because it is not your fault. It is the fault of conditions, of circumstances in which you happen to live. It is the fault of the burden which you have brought into life with you. It is the fault of that with which you have been charged—and sometimes a little bit unreasonably.

Because, mistakes take place in the universe. Don't make a mistake about that. Not everything goes roses, roses. Not everything is so fully prepared that nothing unforeseen can happen. The unforeseenness will happen in time when the chances are there, that when things are left by themselves. Like a person never will be in full wisdom, but always will have a chance to make a mistake. Even God made a mistake in creating the World; but then having done it He had to stick to it and bring again, in that what was created, the possibility for extrication from it so that then in the end His Endlessness must exist, the recognition of that what is form should become formless for anyone who strives to understand the riddles of the universe.

This is the kind of role we play day after day, and the role has to be different from the ordinary kind. The role must never become monotonous. Never. As soon as monotony sets in, dry rot sets in. It will destroy; even at the time when a little bit of Consciousness has already developed, also *that* will be destroyed when it is not fed and it is left in a surrounding that, of course, will deteriorate further and quicker ... much quicker than ... something that is a little bit Conscious but in the end it also will disappear.

What is meant by that. It simply means that a Man as he is has already the possibility of playing a different kind of a role. And we simply call that his 'Aspirational' period of preparation for the ability to do later in his life, and that then what he wishes to do, if he could understand it, would be the pouring into a form of that what is an emotional content belonging ultimately to His Endlessness.

Because the freedom will have to indicate that it cannot be anything of his subjectivity; since that what simply would remain subjective would be pouring empty into the void, it would simply be that what is still already there and repetitious ... and for that reason anything that becomes monotonous becomes subjectivity, and in order to strive towards that what has to remain Objective, that what has to enter into this kind of an attempt is the constancy of a new thought and a new feeling. And that that what I have to use is the basis which is the funda ... the most fundamental note that is being struck, I call always it the 'Do-Re-Mi' of an emotional body which is with Man and born with him and is there available for him if he wishes, if he uncovers it. Because that is for him the only source through which ... and by means of which he will be able to go further. That is there already. You might say it's a little bit of a form adapted to the possibility of further growth, because out of that can grow something that could be freer in an emotional sense and then living in that what is an Objective area.

But, it has to be steered a little, and that is for him the 'Do.' The 'Do' [of intellect] becomes for him the note of his life. The 'Do' for him is that what is the sounding note of the first music as soon as the actor appears on the stage, and that what may be the overture of that kind of an opera is already, in the overture, having all the motivations of his life as a role being performed, by such actor, in his life now in the form of that kind of a renaissance of a new life for him, based on the spiritual development of his. This has to be introduced, and that what is the fundamental note is a 'Do' looking towards possible growth; not looking to that what has to be done in order to maintain an ordinary body in ordinary life—that he can do with his tongue in his cheek—the 'Do' of the intellect has to have a function to fulfill; and partly turning half his cheek to that what remains unconscious and the other half being new is ready to receive whatever blows may be dealt out to him in the form of suffering, knowing well enough that he will go the second mile—and the third, if it is necessary—for him to go through that in order to understand what lays await for him, for his life to become so that he can actually comprehend it and become a part of it.

The role of one's life means I become part of my living, and in my life I become part of the totality of the play. In my life I become part of that what is the scenery, and that what is playing with me—other actors, and in relation with them—that would be the representation, for me, of my life in the middle of Mankind to the extent that that kind of an influence of acting and taking a role and being dependent on each other and helping each other—I myself helping others, they

helping me—to perform the play in accordance with the best rules, now understandable, of what is meant by the eternity in that play in corpus.

You see, this way one Works each day, and each day one introduces into one's life something new, if it is possible, so that one is not going to be dead or that one is going to be killed by the monotony of it. The repetitiousness once and for all should be gone, because one enters into a new life with new adventure. One enters into an area that is completely unknown, and that what really becomes one's life never will stop. Because there is no end to that. No end means Endlessness, and when I say 'no end' I mean I use that what I consider 'end' in eternity, not to be stopped anymore because once and for all this momentum has started. And it will continue as a *perpetual mobile* when the friction has been removed; this is what stops any kind of an action on Earth, but when the density becomes less and less and less and finally reaches a point there is no more friction, then that what has been set in motion, all that remains in that motion of life is the meaning of God always existing, Omnipotent, Omnipresent.

That's the meaning of what Gurdjieff is talking about when he talks about perpetual motion: How to find it in life by playing a role which is more or less adjusted to the possibility of becoming that, and the accent has to be more and more on that kind of a momentum to live in the play; it lingers and that finally in the play because of the coherence as a unit between the different people of the 'troupe' you might say traveling at times all over the country in order to become ... make it known what makes them perform—tick, whatever it is that they represent—that that could become known to a larger audience. It is really an idea of how can a gospel be spread; and in such a way that it becomes harmonious when one looks at them, and that one is affected with that what is then performed. This is the fundamental note which is struck in the atmosphere of cooperation.

If one only could see this: Of how one in daily life already performs a certain task which belongs to someone else; even if you don't know it—your part—it is meant by the idea that if I am God's child there is a family *even* if I don't know the family as yet, I don't even know them by name. Sometimes I may know a little bit, because sometimes it's perhaps a spiritual contact which might be possible. I hear a few names mentioned and maybe I look for it at the time because it is unknown to me, but that what is then stimulated in me is the wish to find a kindred spirit, someone with whom I could communicate. Not necessarily talk. Someone with whom I could Be. Someone with whom I could Be in silence, simply Be without defining what it is—to

Be—than only the acceptance of my existence Impartially and I say, then, that that what I am I am forever and ever.

If one can understand the play. If one can understand tomorrow as part of a performance. If one can understand that sometimes in the world which is not this Earth, that what is a kindred Soul on Earth that his name is written in letters ... the letters before the theater, on the part which is there on that what is the outside attracting the audience to come in, that they enter under the influence. But you see, it is not known to them. Those letters are placed there by something else belonging to another world. Only the actor, if he knows how to play his role, he will know. This Inspiration is, for an actor, early in the morning. It is at that time that he can see his life—his letters, his name—over the whole day. That is what is the performance, it is continued during a whole day no let up, and he continues to be the actor ... even if sometimes he wants to sit down he still is the actor, he still has his life to live; not only that he keeps on breathing but he still has impressions to digest, and he also knows that that what is going to be recorded on the film of Objectivity ... which is not run off in his own mind anymore, it is run off in the holy books and some angel sits and watches it.

There is an angel ... I say it is an angel, it is that what is the guiding spirit of each Man. Each Man has, for some reason or other, a spirit which helps him in his ordinary life. He may not know it; sometimes he does, sometimes he can recognize it and sometimes, even, that kind of a spirit talks to him. It is usually the kind of a spirit who has known the Man on Earth, or who on Earth wishes to protect him in order to make sure that he won't make too many mistakes ... and that at times he will let him make mistakes because it is useful in order to grow, and sometimes it is the kind of a spirit who is interested in the furthering of the possibility, for someone wishing to grow, to free himself from the bondage of Earth; and then perhaps will create conditions which enables such a person to do it in a little shorter time and to remind him that he has to Work, but that in this Work he will be with him to help and to tell him at times, whenever it is necessary, "Look out. Don't stumble."

Because, you see, a Man on Earth is blind, he has no eye and he needs a little stick to feel his way. And sometimes he is very much dependent on the guide which could at times materialize next to him and take him by the arm and say "I will lead you across this; now be careful because there is a big stone and here it is a little soft and there you have to be ... that is a little step; now take care, I will be your eye." Like the Holy Ghost was sent to be of guidance so

that they in turn could live the life of Christ, this was the admonition to the apostles: To preach, to preach in his name, to preach the gospel in accord with the doctrine of Christ; to be in life as if spirited by that what is the Holy Ghost for them, and that meaning—as you know—is the emotional quality of the role one has to play on the stage.

The stage is not necessarily changing, and it is not that you want to paint it over in order to make it more conducive for you to be able to be reminded of your role. There is a little bit of somebody who sits there in front and who probably knows your roles, your lines, and perhaps at times is a little bit loud about it and even the audience can hear it—that is the reporter, that is your Conscience. He tells you the lines. It can read, it can remind you, it can at times actually help you to overbridge because you are forgetful, you really are not capable as yet to retain many truths of eternity in your heart.

If you could learn that. If you could learn your role. If you could learn in such a way that every day you play you introduce a new Legominism. This brings for you the interest; all the time a little different; never to play the same; never to play on the piano the same piece in the same way, but always introduce something different in the form of a little melody, or in the form of a touch or the use of a pedal when it happens to be a piano, or a little bit different cacaphonical note in the chords, or that what is required for rhythm, or that what one knows and letting it sing through in a certain way; this way and the next time a little note that is dissonant, but it is something that makes it different and makes you sit up and listen. And the listening is done with your Conscience, that listening belongs to your understanding and then you say, "Oh, thank you. I forgot, thank God I am reminded."

This is the effect of the play on one when *you* see it, the fact of how you as you play, you look at yourself as if you are in the audience; you look at yourself and then, seeing it from the outside world Objectively *you* create the audience as being 'I' and the 'I' is Impartial to you, all it wishes is for you to act; and it has Benevolence because at the end when you have done your best it will applaud, but the applause of 'I' is worth 30,000 times more than anyone who is in the audience unconsciously.

So the preparation for one's Work for the day that you have tomorrow, for that what is the rest of your life, for that what you have to maintain within yourself regardless of where you are and whatever conditions you happen to be thrown and whatever it is that circumstances will make you do and whatever kind of experience you will have; that you don't know what is laid in

store for you by other people or what even may be arranged by that what is your guiding spirit of you telling you, helping you to give you, regardless of all of that that what is within, that what you seek and that what has to remain is that what is indelible in you and never ... never in your whole life on Earth or elsewhere that you should compromise in that sense, and that you never will accept a substitute in that help but that you will constantly have in mind that what is an unquenchable thirst for that what is the real truth of yourself that only will be found in eternity in you when that indelibility becomes a permanency for you to be able to stand on forever and ever. That is where you should live and that is what should be in part a little bit as minding ... reminding you in the day when you perform during the day your daily tasks in reactions and in that what is a relationship with different people: If you are reminded by "I am playing, I am performing that what is the holy scripture, what has been given to me by that what I acknowledge to be my guru."

It is the holy of the holiest, if that could enter into your mind every once in a while. Not always, because it is too much of a ... of a blinding light. Don't think you can stand in the presence of God all the time. You will still be devoured because that what is still subject to decay cannot exist there when you have not as yet made enough of that indelible ink with which God can write on your Soul. It takes *you* to write on your Soul. That is where the indelibility comes from, and it is up to you to make that indelible by means of Work, by means of the introduction of Objectivity; which simply means that that what is now subjective is temporary and we know it, and that what is Objective I simply call 'permanent' because I don't have any other word for it.

How to live that. How to be mindful of that. How to remember at times that that is the aim. How to find one's place, to be reminded in conditions in which you might say you 'pray' that you will be reminded. All you have to do is to pray that you will be reminded; because then what you will do will depend entirely on the desire to remain alive, and the acknowledgment of that life in you that then becomes really life being expressed in the role you wish to play based on a spiritual unfoldment. The accent is *that*, not for your material form, not for the different things that are still on the periphery and through which you have to wade in order to come to the center of yourself. The role is played from inside-out. The role simply means I know it and I feel and I Am, and then I behave and then I manifest and then I use all the different forms of my ordinary sense organs for the purpose of making them Conscious and making them

Conscientious.

You see what takes place. I have five sense organs and I try to add two more, the sixth and the seventh. One belongs to my mind in a Conscious state and the other belongs to my Conscience and belongs to my heart where it is situated, and has to start governing from that. And now with these two I start to fight against that what is now objecting to it, and some will come because they realize already, somehow or other intuitively, that they better be on the right side because there is something going on as a change and they may as well profit by whatever is coming. It is not a very noble aim, but at least they won't be destroyed and afterwards they will become helpful and supporting cells, and there are a few who are willing because they see the black sheep among my sensations as a result of the five sense organs.

But ultimately the five sense organs become Conscious and become Conscience, this is the aim of my life; because on account of that I will build my Will in exactly the same way as my wishes now are expressed by that what I think and feel, when I am a Conscious Man I have a Will to do, and my Will to do is the play, to play a role. An active role; not a passive one; an active role in life itself with life as a background against which I am projected; and that what remains part of my life with that what is the background is my shadow ... and what is thrown onto that as a shadow is not my reality but it continues to play in light, *that* is my body ultimately, and the shadow is caused by my head or by that what is eternal light forever burning, the 'I' being in the audience and then throwing the light on me as actor against the screen, and that what becomes for me unreality simply because I act in a Conscious and Conscientious way.

I know what my shadow is worth in ordinary life and it performs as long as I wish it, and as long as I am under the influence of that what is the Sun for me I don't mind having a shadow. For the time being, the shadow gets a little larger as I get closer to the Sun. It's very strange because I would expect it to get smaller—no, it will increase in size, my task in life will increase. I will Experiment with that what is my so-called 'unreality' in life as a result of my reaching a little closer to the light which gives me the shadow; and when I once come close enough, then when I become One with the light all of a sudden the shadow disappears. You might say it's the moment of death at which the shadow has no reason of existence anymore; and when that disappears that what is One within me has become merged with what was for me my God as long as I lived on Earth, and what will become for me then the starting point to reach that what is Absolute.

In your daily life your task, your role, your role in a new light, your role with a different kind of a script based on the ABC of performance and that what you must know now, once and for all is the requirement of how to act on the stage: To adapt yourself on the stage in performing like all the time ... like you all the time have done unconsciously, and when you enter in the morning you go again past this particular point of where the atmosphere of eternity extends as you then, under the influence of that kind of ... like it is a ray of something ... like sometimes you know when you open a door and it is done electronically, you enter under the influence of that what has been created as eternity behind the scenes of this life, and you are influenced when you are open to it. To some extent it is like a prayer beginning in the morning, hoping then that you will perform correctly and that you will not forget your lines; and that at the proper time there will be the proper tonation and at the proper time, then, when you perform there will be in you the memory of that what you really are.

If that reality could be in the playing, it doesn't make anymore any difference whatsoever what kind of role you play; because then life is life and you have become a representation of reality, in life merging with life, merging with light, merging with Conscience grown out, merging with that what is God for you without defining it and without knowing how it is, or how big, how infinite. You won't know, but you play because that is the task and you play with the 'I' constantly on the audience, your own little eyes looking at your own 'I' knowing that is watching you and turned towards that what is your past—that is, your shadow on the wall.

You see, I don't know if it helps with this kind of a thing, because I talk and I don't know how to communicate. There may be a mere desire to try to Wake you Up and to communicate to you something that you should pay attention to and that should become much more part of your life because I don't think it is as yet sufficient and I think that always there is a possibility of increasing it. And that always is ... that is, you should never be satisfied with yourself, and that whenever you unroll that film you always should fall asleep saying, hoping, hoping tomorrow ... tomorrow I will understand better; because today I have lived this way, tomorrow maybe I will be a little closer to the understanding if it is laid away for me, if I can reach it, if I can have belief and if tomorrow I can wake up with that desire that ... that I say many times that tomorrow a miracle will happen to me, all of a sudden a miracle to see what is the reality of the love within me *for* me; and I went by and I didn't see it, and I tried to Work and I didn't see it, and I was tired and I went to bed and I didn't see it, and somehow or other in a dream this kind of image

appeared to me. And in the morning the vividness of the dream is still there; and then, thank God I saw the light of the morning Sun and it appeared over this hill and it went through its twilight and it started to shine and warm and give more light, and gradually shadows disappeared until at noon, when it was at the zenith of my existence, there will be—and there was, and I saw it, and I experienced—a concentration of heat and the maximum of light which for me during this day was the possibility for me *this day*, and tomorrow I don't know but I hope.

I'll see you next week

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